

Mr Thorneley

A
CATALOGUE
OF A VERY
CHOICE ASSEMBLAGE
OF
PRINTS & BOOKS OF PRINTS,
BY THE MOST
EMINENT ENGRAVERS,
AFTER THE GREAT MASTERS OF ALL THE SCHOOLS;

COMPRISING

WORKS OF RAPHAEL, among which the Transfiguration, by R. MORGHEN, both plates, the last a superb and rare proof; Doriguy's Cartoons, the Chambers and Lodges of the Vatican, by Volpato, &c.: among the Florentine Masters are, the LAST SUPPER, by MORGHEN, after L. DA VINCI, *brilliant proofs, and a superb lettered inscription*; with other capital Prints and Proofs, by Morghen; fine and rare Prints, by MARC ANTONIO; first impressions, by Strange; Poussin's large Sacraments and landscapes; Battles of Alexander, by G. Audran and Edelinck; Luxembourg Gallery, by Rubens, and other Prints after him and Vandyck, &c.; landscapes after Claude; prime impressions of the Works of the Caracci, and their Disciples; a Collection of Rembrandt's Etchings, among which the 100 Gilder, on India paper; the Portrait of Van Tol, and other rare Portraits of the first beauty; prime impressions of the Vissebers; an excellent Collection of ENGLISH and FOREIGN PORTRAITS, by Faithorne, Hollar, Barlow, &c.; English Historicals, by Woollett, Hall, &c. among which the DEATH OF WOLFE, BRILLIANT PROOF.

Among the Books are, Vandyck's Heads, a matchless set; a magnificent Work of B. Picart, in three splendid volumes; Lavater's Physiognomy, the original German edition; Scheucheri Physica Sæna, ditto; G. Hamilton's Scæla Italica Picturæ; Sir W. Hamilton's Campi Phlegreæ, &c. in colours, &c. &c. Being the choice Reserve of a superb Collection of Prints sold last year:

J. W. Willets.

WHICH WILL BE SOLD BY AUCTION,

UNDER THE DIRECTION OF

MR. T. PHILIPPE,

AT HIS ROOMS, IN WARWICK STREET, GOLDEN SQUARE,
ADJOINING THE CHAPEL,

ON

WEDNESDAY, APRIL 7, 1813,

AND FIVE FOLLOWING DAYS, (SUNDAY EXCEPTED),

AT TWELVE O'CLOCK.

May be publickly viewed two days before the Sale; and Catalogues (price 1s 6d.) had at the Rooms, and at No. 22, Golden Square.

N.B. The original Drawings of the same Collection, by Raphael, Parmeggiano, Vandyck, Rembrandt, &c. reserved at a former Sale, will be sold immediately after the Holidays.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any Dispute arise between one or more Bidders, the Lot so disputed shall be immediately put up again and re-sold.
- II. No Person to advance less than 1s.—above Five Pounds, 2s. 6d. and so in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in part of payment of the Purchase-money; in default of which, the Lot or Lots so purchased to be immediately put up again, and re-sold.
- IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on or before Delivery.
- V. Upon failure of complying with above Conditions the Money deposited in part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid, shall be re-sold by public or private Sale, and the deficiency (if any) attending such Re-sale shall be made good by the defaulters at this Sale.

FIRST DAY'S SALE.

WEDNESDAY, 7th APRIL, 1813.

FOREIGN TOPOGRAPHY.

- 1 TWELVE, French—four long views of Paris, &c.
- 2 Six views of Havre de Grace in 1749, by *Le Bas*
- 3 Five—views of Marseilles, on four large sheets, *not joined*, by *Aulagnier*; and a sheet view of that port, by *Rigaud*
- 4 Four views of Verona, on two large sheets each, *not joined*

ENGLISH TOPOGRAPHY.

- 5 Five—Colleges at Cambridge, &c. by *Lamborn* and *Taylor*
- 6 Six—views of Exeter, Bath, and St. Edmund's Bury, by *Hayman*, *Pierce*, *Parker*, &c.
- 7 Nine of cathedrals, &c.—Salisbury, Norwich, &c.
- 8 Six of antient castles, &c. by *Green* and *Jukes*, after *Hodges*, &c.
- 9 Twenty—various views in different counties—by *Bel-lers*, *Tomkins*, &c.
- 10 Four views of Stanton-Harcourt, *etched by Lord Nune-ham*
- 11 Eight London Topography—old Somerset-house, Adelphi, Herald's Office, old St. Martin's church, &c.

FOREIGN PORTRAITS.

- 12 Eight, *various*—king and queen of Castile, &c.
- 13 Six portraits of painters, by *Worlidge*
- 14 Two of Popes—Clement IX. by *Hall*, *proof*; and Clement XIII. by *Cunego*
- 15 Five portraits, after *Vandyck*—Card. Bentivoglio, by *Morin*; Malderus, bishop of Antwerp, by *Hollar*, *fine*, &c.

- 16 Two—Maurice Prince of Orange, and Ambrose Spinola, by *Muller*, after *Miervelt*—*fine*
- 17 Two—the Chevalier Bayard, and Maid of Orleans, by *De Marcenay*—*very fine*
- 18 Four by *Nanteuil*—Lamoignon, Duc de la Vrilliere, Longueil and Loret—*fine*
- 19 Four by ditto—Duc D'Albret, *proof*; another ditto, different; Van Steenberghen, the advocate of Holland, &c.
- 20 Two by ditto—Cardinal Mazarine, &c.—*one proof*
- 21 Two—Rubeus with his wife and child, by *M^e Ardel*; and Rubens's wife, by *Earlom*—*both fine*
- 22 Two—the Duc d'Olivarez, with emblems; and Prince Ferdinand, equestrian—both by *Pontius*, after *Rubens*
- 23 One—Prosper Jolyot de Crebillon, by *Balechou*—*rare*
- 24 Two—Louisa Adelaide d'Orleans Abbesse de Chelles, by *Drevet*, *very fine*; and la Marquise de Montespan, by *S. Picart*—*rare*
- 25 One—Adrienne le Couvreur, by *Drevet*—*very fine*
- 26 One—Fenelon Archeveque Duc de Cambry, by *Audran*—*ditto*
- 27 One—Carolus Le Brun, by *Edelinck*—*ditto*
- 28 Two—Duc de Noailles, by *Drevet*; and Conr. Deleu, a Dehn, by *Chereau*—*both fine*
- 29 Two—Bishop of Soissons, by *Daullé*; and H. Oswald Card. d'Auvergne, by *Drevet*—*both very fine*
- 30 Two—Robertus Secousse, by *Audran*; and J. B. Silva, by *Schmidt*—*both fine*
- 31 Two—Henry de Beringhen, by *Audran*; and Nicolas de Launay, by *Chereau*—*both fine*
- 32 Two—S. Renatus Potier de Gesvres, Cardinal Bishop of Beauvais, by *Gaillard*; and Cl. de St. Simon, Prince Bishop of Metz, by *Daullé*—*both very fine*
- 33 One—Maréchal Duc de Bellisle, by *Wille*—*ditto*
- 34 One—Cardinal de Fleury, by *Drevet*—*ditto*
- 35 One—Woldemar Comte de Lowendal, by *Wille*—*ditto*
- 36 One—Count Sinzendorff, by *Drevet*—*ditto*
- 37 One—Bossuet, Bishop of Meaux, by *ditto*—*ditto*
- 38 One—Samuel Bernard, by *ditto*, before his title as *Ministre d'Etat*, by *ditto*—*ditto*
- 39 One—La Duchesse de la Valiere, in the character of the magdalen, by *Edelinck*, after *Le Brun*—*brilliant*
- 40 One—Francis de Moncada Marchio Aytonae, by *Rap. Morghen*, after *Vandyck*, equestrian—*very fine*
- 41 One—Cardinal Dubois, Archbishop of Cambray, by *Drevet*—*ditto*

- 42 Two—Jacobus Catzius, by *Natalis*, proof; and John De Wit and his brother Cornelius, with a representation of their murder at bottom—*very fine*
- 43 One—The Burgo-masters of Amsterdam deliberating on the reception of Mary de Medicis into their city, by *Suyderhoef*, after *Keyser*—*very fine*
- 44 One—the treaty of Munster, by *ditto*, after *Terburch*—*ditto*
- 45 Pair—the Archduke Albert of Austria and Infanta Isabella, by *Muller*, after *Rubens*—PROOFS—*extremely rare*
- 46 One—Louise Elizabeth Vigée Le Brun, paintress, by *Muller*—*very fine*

ENGLISH PORTRAITS.

- 47 Six—Osias Humphrey, by *Watson*, proof; Daniel Race, by *ditto*, *ditto*; Duke Scomberg, by *J. Smith*, equestrian; J. T. Payne, by *Romney*; and two others
- 48 Five—Dr. Mead, T. Sadler, Arthur Pond, Pope, &c. all etched by *Pond*—*very scarce*
- 49 Three—Doctor Mead, A. Pond, and Cicero, by *ditto*—proofs—*ditto*
- 50 Twelve, by *Worlidge*—his and wife's portrait, Geo. II. Elizabeth Canning and Mary Squires, and two Astleys, &c.
- 51 Seven—William Penn, by *Hall*; Dr. Boyce, by *Sherwin*; James Fraser, &c.
- 52 Pair—Elizabeth Dutchess of Hamilton, by *Faber*; and Maria Countess of Coventry, by *Mac Ardel*, both after *G. Hamilton*—*whole lengths*
- 53 Two whole lengths—Miss Woodby, by *Walker*, after *Romney*, proof; and Dr. Ash, by *Bartolozzi*, after *Reynolds*
- 54 Three—Captain Cook, by *Sherwin*; Mr. Woollett, by *ditto*; and Dr. Denman, by *Skelton*, after *Abbot*
- 55 Two, equestrian—George II. by *Ravenet*; and Lord Ligonier, by *Tanjé*, proof
- 56 Two—Mary Queen of Scots, *w. l.* by *Bartolozzi*, after *Zuccherò*; and King George III. profile, *Woollet*, after *Ramsay*—*fine*
- 57 One—Dutchess of Devonshire, *Bartolozzi*, after Lady Diana Beauclerk—*fine proof*
- 58 Two—George, second Marquis of Huntly, and Sir Thomas Wharton, both by *V. Green*, after *Vandyck*, *w. l.*—*fine*

- 59 Two—George Villiers Duke of Buckingham; Capt. Baillie, after *ditto*, one a proof, with variations
- 60 Six—the Beauties at Windsor, by *Watson*, after *Lely*, fine
- 61 Three—Henrietta Countess of Rochester, by *M^cArdel*, after *ditto*, proof; Marchioness of Wharton, by *Earlom*; and Miss Jenny Deering, by *Townley*, after *ditto*
- 62 Twelve—the Countesses, &c. by *Lombart*, after *Vandyck*
- 63 Two—Mr. Allen, (*the All-worthy of Fielding's Tom Jones*) by *Faber*; and Mrs. Lavibond, by *ditto*, private plate, rare
- 64 One—Bishop Burnet, by *J. Smith*, very fine 8-7-5
- 65 Two—Sir P. P. Rubens, by *Woollett*; and Sir Edward Littleton, by *Williams*, both after *Vandyck*, fine
- 66 Three—Sir John Fielding, by *Dickinson*, after *Peters*, proof; Lawrence Sterne, by *Fisher*; and Sir Wm. Musgrave, by *Smith*
- 67 Three—Sir John Trenchard, by *Watson*, proof, and by *Bestland*, proof and letters
- 68 One—Lord Mansfield, w. l. by *D. Martin*, fine

SIR JOSHUA REYNOLDS.

- 69 One—His Majesty sitting, w. l. in his state robes, by *Dickenson* and *Watson*, proof
- 70 Two—Sir Joshua in a bonnet, and Sir William Chambers, both by *V. Green*, proofs
- 71 Two—Dr. Beattie, by *Gauguin*, 4to. and 8vo. both proofs
- 72 One—Charles James Fox, by *Jones*, first impression
- 73 One—John Hunter, by *Sharp*, ditto
- 74 One—Mrs. Beresford, Mrs. Gardiner, and Lady Townshend, sacrificing to Hymen, by *Watson*
- 75 One—Lady Sarah Bunbury, by *Fisher*, fine proof
- 76 Two—Miss Cholmondeley, afterwards Lady Mulgrave, by *Marchi*, proof; and Miss Horneck, by *Dunkarton*—whole lengths
- 77 One—Countess of Waldegrave and her Daughter, by *Houston*, very fine
- 78 Three—Lady Melbourne and Child, by *Watson*, Lady Catharine Pelham Clinton, by *J. R. Smith*; and another
- 79 Three—Emily Potts, in the Character of Thais, by *Bartolozzi*; Infant Bacchus, by *Sailliar*, proof; and Venus, by *Collyer*
- 80 One—the Fortune-Teller, by *Sherwin*, fine

- 81 One—the Cottagers, by *Bartolozzi*, proof
 82 Three—Miss Price, by *Watson*, proof; Contemplative Youth; and Strawberry Girl, by *Ditto* and *Hodges*
 83 Five—Lord Henry and Lady Charlotte Spencer, by *Jones*; F. I. K. Gordon as a cherub, in five different views, by *Simon*; Collina, by *Jones*; Miss Gwatkin, as Simplicity, by *Bartolozzi*; and Age of Innocence, by *Grozer*
 84 Two—the calling of Samuel and St. John Baptist in the Wilderness, both proofs, by *Watson* and *Grozer*

PORTRAITS

OF

ACTORS; and THEATRICAL CHARACTERS.

- 85 Five—Moody in the character of Foigard, proof; Woodward, after Reynolds, proof; Garrick as Tancred, by *Worlidge*; Mrs. Jordan, and Edwin, both by *Heath*
 86 Two—Joe Miller as Teague, by *A. Miller*, rare; and Griffin and Johnson, as Tribulation and Ananias, by *Van Bleeck*
 87 Two—Mrs. Woffington, by *M^cArdel*; and in the character of Mrs. Ford, in the Merry Wives of Windsor, by *Faber*
 88 Two—Miss Fanny Murray, by *Johnston*; and Walker in Macheath.
 89 One—Mrs. Hale in *l'Allegro*, proof, after *Sir Joshua*, by *Watson*, the original print
 90 One—Madame Baccelli, by *Jones*, proof
 91 One—Mrs. Siddons as the Tragic Muse, by *Haward*, fine
 92 Three—Lady Hamilton, as a bacchante, after *Reynolds*; Arcangelo Corelli, by *J. Smith*; and Stanley, the organist, proof
 93 One—Garrick in *Sir John Brute*, by *Finlayson*, after *Zoffanij*
 94 One—Shuter, Beard, and Dunstan, in *Love in a Village*, ditto, ditto, proof
 95 One—Garrick in *Abel Drugger*, Smith and Palmer in the *Alchymist*, proof
 96 One—Garrick in the *Farmer's Return*, by *Haid*—proof, after ditto
 97 One—Foote and Weston in the *President* and *Dr. Last*, by *Finlayson*, after ditto
 98 One—Foote in *Major Sturgeon*, by *Haid*, proof

SOVEREIGNS, &c.

- 2 1-13-0 99 One—Charles I. on the white horse, by *Lombart*, after *Vandyck*, *very fine*
 2 2-12-0 100 One—*Dirro*, whole length, standing in his robes, by *Strange*, after *ditto*, *ditto*
 0-0-0 101 Pair—Mary Queen of Scots receiving her sentence, and Charles I. taking leave of his children, by *Gauguin*, after *Stothard*, &c.
 3-11-0 102 One—Charles I. in a landscape, with his Equerry, the Marquis of Hamilton, by *Strange*, after *Vandyck*, *first impression*, the letters in the first line of inscription not filled—*very fine*
 2-0-0 103 One—Henrietta Maria, with two children, also *first impression*—*ditto*
 0-18-0 104 One—the three children of Charles, by *ditto*—*very fine*
 4-4-0 105 One—Charles I. and his Queen playing at cards with sharpers, by *Voet*, after *Cornelius de Vos*—*rare*
 33-10-0 106 ONE—CHARLES II. BY FAITHORNE, WITH THE ARMS IN THE FOUR CORNERS—VERY FINE AND MOST RARE
 0-14-0 107 One—James Duke of Monmouth, *Bloteling*, after *Lely*—*fine*
 1-15-0 108 One—Anthony Earl of Shaftesbury, by *Bloteling*, after *Greenhill*—*very fine*
 1-3-0 109 One—Sir William Temple, by *Vanderbanc*, after *Lely*—*ditto*
 1-10-0 110 Pair—Cromwell dissolving the long Parliament, and Restoration of Charles II. by *Hall* and *Sharp*—*prime impressions*
 3-12-0 111 Pair—the Battle of La Hogue, by *Woollett*; and Battle of the Boyne, by *Hall*—*ditto*
 0-9-6 112 Three—the Apotheosis of King James I. by *Gribelin*—*fine*
 25 guineas 113 One—the procession of the knights of the garter, by *Cooper*, after *Vandyck*, the etching—*rare*
 1-11-0 114 One—THE DEATH OF GENERAL WOLFE, by *Woollett*, after *West*—BRILLIANT PROOF
 115 One—Penn's Treaty with the Indians, by *Hall*—FINE PROOF
 116 One—the Family of Mr. *West*, by *Facius*—*first impression*
 117 One—Alfred III. King of Mercia, by *Hall*—PROOF
 5-10-0 117* One—the Death of Lord Chatham, by *Bartolozzi*—BRILLIANT PROOF

End of the First Day's Sale.

SECOND DAY'S SALE.

THURSDAY, 8th APRIL, 1813.

DUTCH SCHOOL.

ETCHINGS.

- 118 FOURTEEN landscapes, by *Naiwincx* and *Waterlo*—
old impressions
- 119 Ten large ditto—seven uprights, two oblongs, *ditto*—
ditto
- 120 Eleven, by *Ostade*—*fine*
- 121 Thirty-one, by *Cornelius Bega*—*fine*
- 122 One—a landscape, with sheep, by *Vander Meer*—
fine
- 123 Ten, of cattle, horses, &c. by *A. Vander Velde*—*ditto*
- 124 Forty-five landscapes, with cattle, &c. by *KAREL*
DU JARDIN—*fine old impressions*
- 125 Nine ditto, by *ditto*—*PROOFS*, before the numbers—
very rare
- 126 One—Portrait of *JAN Vos*, the Poet, by *ditto*—*PROOF*
—*ditto*
- 127 Eleven—ten landscapes, etched by *John Both*, the
four uprights with the best address, five of the
oblongs *proofs*; and portrait of the artist, by *Wauw-*
mans

PAUL POTTER.

- 128 One—the shepherd piping to his flock, dated 1644—
rare
- 129 One—cattle in a landscape, *square plate*, dated 1649,
before any address—*fine and rare*
- 130 Two, standing oxen, both ETCHED by POTTER—*fine*
and rare
- 131 Eight, of cattle—the BULL-BOOK—*beautiful impres-*
sions

VARIA.

- 132 Four landscapes, with cattle, by *J. de Visscher*, after *Berghem*; two, the Milk-Maid, *different—old impressions*
- 133 Four ditto, with cattle, by *Le Bas, Daudet, &c.* after *Berghem* and *K. du Jardin—fine*
- 134 Three—two landscapes, *Le Bas* and *Major*, after *Ruysdael* and *Vander Neer*; portrait of Gerard Douw, by *Ingouf*
- 135 A pair of landscapes, by *Le Bas*, after *Ruysdael—very fine*
- 136 One—return from market, by *Strange*, after *Wouwer-mans—remarkably fine*
- 137 Pair of sea-pieces, by *Canot*, after *Vanden Velde* and *Bckhuysen—PROOFS*
- 138 Two landscapes—*Pye*, after *Pynacker*; and *Elliot*, after *Cuyp, PROOF*
- 138*Seven landscapes, with cattle, by *Le Bas, &c.* after *Potter, Du Jardin, Cuyp, &c.—fine*
- 139 Pair—hunting and hawking—*Le Bas*, after *Van Falens—very fine*
- 140 Two landscapes, by *Longueil* and *Masquelier*, after *Isaac Ostade* and *De May—ditto*
- 141 One—Venus, Bacchus, and Ceres—*Saenredam*, after *Goltzius—very fine and rare*
- 142 One—*Goltzius's* boy and dog—*ditto*
- 143 Three—two laughing boys, by *L. Visscher* and *C. Bloemart*; and *Ephraim Bonus*, by *Lievens—fine*
- 144 One—*Balshazzar's* feast, by *Muller—rare*
- 145 One—the Nativity, by *Bolswert*, after *A. Bloemart—very fine*
- 146 One—the broken dyke, by *Nolpe*, after *Schellinks—fine and rare*
- 147 One—boors at the door of a tabagie, by *J. de Visscher*, after *Ostade—fine PROOF*
- 148 One—*BERGHAM's* BALI, by *DITTO—DITTO*

By WILLE, after Dutch Masters—fine.

- 149 One—boy with the rummel-pot, after *Ostade*
- 150 One—lady knitting, after *F. Mieris*
- 151 Two—*Cleopatra*, after *Netscher*, and Portrait of *Netscher* by *Hemery*
- 151*One—*L'Instruction paternelle*, after *Terburg*
- 152 One—*The Quack Doctor*, by *Hess*, after *Gerard Douw—first impression*

Fine ENGLISH MEZZOTINTOS,

By EARLOM, &c. after REMBRANDT.

- 152*Two—Elijah raising the widow's son, by *Earlom*, after *Rembrandt*; and a lady sealing a letter, *Watson*, after *Metzu*—both proofs
 153 Four, various, by *Houston* and *Walker*, &c. two proofs
 154 Two—Abraham's sacrifice, Haman's condemnation, by *Haid* and *Houston*—proofs
 155 Two—portrait of Rembrandt, by *Earlom*; and a warrior, by *Pether*—both proofs
 156 Two—Rembrandt's wife, and a lady reading—both by *Earlom*, after *Rembrandt* and *Bol*—fine
 157 One—the jew rabbi, by *Pether*—fine proof, after *Rembrandt*
 158 One—Rembrandt's frame-maker—*Dixon*, ditto
 159 One—Anslo and his wife, by *Josiah Boydell*, ditto

CORNELIUS VISSCHER.

- 160 Two—Petrus Shriverius, after *Soutman*, very fine, and *Vondel*
 161 One—the convoy attacked, after *De Laer*—very fine
 162 One—the stable, after ditto—ditto
 163 One—Gellius de Bouma—brilliant
 164 One—the chaste Susannah, after *Guido Cagnacci*—ditto
 165 One—the Travelling Musicians, after *Ostade*—prime impression
 166 One—P. Rovenius—brilliant, before the name of *Visscher*
 167 One—children with a mouse-trap—very fine
 168 One—Robertus Junius—PROOF—very rare
 169 One—the Rat-catcher—PROOF—ditto
 170 One—the Discovery of Achilles, after *Rubens*—brilliant

GERMAN SCHOOL.

ALBERT DURER.

- 171 Two—his portrait, by *Kilian*; and *Wierx's* copy of Adam and Eve
 172 One—St. Jerome in his chamber—fine

- 173 Two—the Prodigal Son; and Melancholia—*ditto*
 174 Two—the Temptation, or Albert's Dream; and old man and lady sitting—*both very fine*
 175 Four—Madona and child, 1503; travelling Tartars; satyr's family; and three men in conversation—*ditto*
 176 One—the Nativity—Joseph drawing water—*ditto*
 177 One—St. Hubert—*ditto*
 178 One—Adam and Eve—*ditto*

VARIA.

- 179 Six—the twelve apostles, after *Israel Van Meek*
 180 One—Repos de la Vierge, by *Wille*, after *Dicticy*

FLEMISH SCHOOL.

VARIA.

- 181 Four, by *De Bruyn*, after *Vinkboms*—two scriptural, and two merry-makings
 182 Two—Holy Family, after *Diepenbeck*; and St. Peter appearing to St. Anthony, &c. by *Sadeler*
 183 Four, various—*two etchings*
 184 Two, after *Hobbema*—the water-mill, by *Earlom*; and woody landscape, by *Vivares*
 185 Four—the hanging hare, and three negroes' heads, by *Hollar*—*all fine*
 186 One—boors quarrelling, by *Vorsterman*, after *Breughel*—*fine*
 187 One—Christ carrying his cross, by *Voet*, after *Van Hoeck*—*fine impression—rare*
 188 Four, by *Le Veau*, Major, &c. after *Teniers*—*fine*
 189 Two—temptation of St. Anthony, and a landscape—*Sullivan and Major*, after *ditto*—*ditto*

After GERARD SEGHERS.

- 190 One—the return from Egypt, by *Bolswert*—*brilliant*
 191 Two—St. Cecilia, and St. Francis Xavier, by *ditto*, &c.—*fine*
 192 One—Peter's denial, by *ditto*—*very fine*

JORDAENS.

- 193 One—the Flight into Egypt, by *De Jode*—*ditto*
 194 One—Jupiter and Mercury in the house of Baucis and Philemon, by *Lauwers*—*ditto*

- 195 Two—the nursing of Jupiter; and Pan piping to his flock, by *Bolswert*—*ditto*
 196 One—Mercury and Argus, by *Bolswert*, before the address of *Bloteling*—*very fine*
 197 One—a faun, with Ceres, &c. by *Bolswert*, the rarest print of this master—*very fine*

SIR S. A. VANDYKE.

- 198 One—Belisarius, by *Scotin*—*fine*
 199 One—the Reposo, with dancing angels, by *Bolswert*—*ditto*
 200 One—the Crucifixion, soldier presenting a sponge, before the cross hatehings under his great toe, by *Bolswert*, *M. V. Enden*, &c.—*very fine*
 201 Rinaldo and Armida, by *Baillieu* and *De Jode*—*ditto*
 202 Two—Christ healing the sick, by *De Jode*; and Helena Forman, by *Sailliar*—*fine*

SIR PETER PAUL RUBENS.

- 203 One—HIS PORTRAIT, in an oval, by *Pontius*—*PROOF*—*fine and extremely rare*
 204 Two—Samson and Dalilha, by *Matham*; and the Interview of Jacob and Esau, by *Baillieu*—*fine*
 205 One—Daniel in the Lion's Den, by *Leeuw*—*very fine and rare*
 206 One—the Nativity, by *Vorsterman*—*Nobilissimo et amplissimo*, &c.—*very fine and rare*
 207 One—the Immaculate Conception, by *Bolswert*—*PROOF*—*fine and rare*
 208 One—the Wisemens' Offering, by *Vorsterman*, on two sheets—*capital and rare*
 209 Two—the Holy Family, by *Bolswert*; *delicia mea*, &c. and by *Vorsterman*, *D. Adrianæ Perez*, &c.
 210 One—the Holy Family, with Elizabeth and St. John, by *Earlom*—*proof*—*fine*
 211 One—the Crucifixion, by *Van Sompelen*—*fine and scarce*
 212 One—the Crucifixion, au coup de poing, by *Pontius*—*brilliant*
 213 One—the Assumption of the Virgin, by *Bolswert*, *m.c.* *Enden*, arched at top—*very fine*
 214 One—the Pharisee's Feast, by *Natalis*
 215 One—the same composition, by *Earlom*—*fine proof*
 216 One—the Raising of Lazarus, by *Boetius à Bolswert*—*brilliant*
 217 One the disciples at Emmaus, by *Wildoec*—*very fine*

- 218 One—the martyrdom of St. Andrew, by *Voet*—ditto
 219 Two—the family of Rubens, himself as St. George, called *Le Tombeau de Rubens*, by Pontius, *fine*; and St. Christopher, by *Eynhouedts*, *scarce*
 220 One—St. Ambrose and Theodosius the Great, by *Schmuzer*
 221 One—The battle of the Amazones, by *Vorsterman* in six sheets (*of equal tone of colour*) joined—*superb*
 222 Three—the Graces, by *Michel*; lady sitting in a chair, by *J. Watson*; and a fryar's head, by *V. Green*
 223 Two bacchanalians, by *Suyderhoef*, *one before the drapey—both fine*
 224 Bacchanalians, by *Earlom*, *fine*: and satyr, with tigers, by *Vorsterman*
 225 One—old woman and boy with a lighted candle—*quis vetet apposito, &c —fine and rare*
 226 One—Rubens's son and nurse, by *Earlom*—*fine proof*
 227 One—the watering-place, by *Browne*—ditto
 228 One—large landschape—going to market—by ditto—*very fine*
 229 One—wolf and fox-hunting, by *Soutman*—*very fine*
 230 The lyon-hunt, by *Bolswert*—*superb*
 231 Diana reposing after the chace, by *Earlom*—*fine proof*
 232 The boar-hunt, by ditto—*prime impression*

End of the Second Day's Sale.

THIRD DAY'S SALE.

FRIDAY, 9th APRIL, 1813.

ENGLISH SCHOOL.

Bunbury's Characters, Caricatures, & Costumé.

- 233 TWENTY-TWO—twelve English and foreign costumé, by *Bretherton*; and ten Sir Gambado's horsemanship, by *Dickenson*
- 234 Twelve—English costumé, by *Bretherton*
- 235 Ten—four Tristram Shandy; and six English ditto, by *ditto*
- 236 Seven, various, ditto, by *ditto* and *Dickenson*
- 237 Five large ditto, English and French, by *Dickenson*, &c.
- 238 Five large sheets, Richmond Hill, and Hyde Park, by *Jones*, *Dickenson*, and *Bretherton*
- 240 Four—three by *Dickenson*—morning employment, &c.

JOHN MORTIMER—first Impressions.

- 241 Six, various—the captive, &c. by *Blyth*
- 242 Six—heads in circles, by *ditto*
- 243 Four—rustic dance, banditti, and fishermen, by *ditto*
- 244 Seven—various characters, caricatures, &c. by *Ryley*
- 245 Four—Nebuchadnezzar, Caius Marius, Don Quixotte, &c. by *Blyth*
- 246 Four—the life of a soldier—by *ditto*
- 247 Three—the brazen serpent, St. Paul preaching to the Britons, and Homer reciting his verses—by *ditto*
- 248 Two—death on the pale horse, and a monument—by *Haynes*
- 249 Ten, various—banditti, &c. by *Hall*, *Ryley*, and *Blyth*

VARIA—all fine.

- 250 Twenty by *Worlidge*, mostly heads—*fine impressions*
 251 Nineteen by *ditto*—*proofs, before the numbers*
 252 One—the Oxford Installation, by *ditto*—*proof*
 253 Eight—the cupola of St. Paul, by *Thornhill*
 254 Nine—Fable and Fancy, by *Bartolozzi*, &c.
 255 Eight, by *Bartolozzi*—Lord Chatham's monument, *Euphrosyné*, &c.
 256 Six—Charity, *proof*; Jupiter Dodonæus, four portraits, Lord Cornwallis, Lunardi, &c.
 257 Nine landscapes, &c.—history of a cutter, &c.
 258 Three—Vicar of Wakefield and Joseph Andrews, by *Woollett*, &c.
 259 Five—*Bartolozzi*, *Gilray*, &c. from *Countess Spencer*
 260 Pair of landscapes, *Bartolozzi* and *Byrne*, after *Zucarelli*
 261 Five—Gulliver, after *Gilpin*; Dogs, by *Jercase*, &c.
 262 Three—Shepherd Boy, by *Earlom*—*proof*, &c.
 263 Two—the Fall of the Rhine at Schaffhouse, by *Gmelin*; Boys sporting, by *Silvestre*
 264 One—the Water Spaniel, by *Watson*, after *Barrett*—
 FINE PROOF
 265 One—the Dead Soldier, by *Heath*, after *Wright*—*fine*
 266 Pair—cottage children, and boys and dogs, *Birch* (*Earlom*) after *Gainsborough*—*fine proofs*
 267 One—lecture on the orrery, *Green*, after *Wright*—*ditto*
 268 One—the Blacksmith's Forge, *Earlom*, after *ditto*—*ditto*
 269 Pirrhus brought to Glaucias for protection, by *Hall*, after *West*—*fine proof*
 270 One—the Witch at Endor, by *Sharp*, after *West*—
 FINE PROOF
 271 One—the Holy Family, by *ditto*, after *Sir Joshua Reynolds*—DITTO
 272 One—Count Ugolino, by *Dixon*, after *ditto*—*ditto*
 273 One—the Death of Epaminondas, by *Green*, after *West*—DITTO
 274 One—Bathsheba bringing Abishag to David, by *Earlom*, after *Vander Werff*—*first impression*
 275 One—the Visitation, by *Green*, after *ditto*—*fine proof*
 276 One—DITTO, PROOF, BEFORE THE ARMS, (*only six ever taken off*)—*very fine and rare*
 277 One—DITTO—the Departure of Regulus, *Green*, after *West*—*proof*

- 278 Pair—the Flower-pieces, by *Earlom*, after *Van Huisum*—*first impressions*
 279 Four—the Markets, by *Earlom*, after *Snyders* and *Long John*—*ditto*
 280 One—the Larder, by *ditto*, after *Martin de Vos*—*ditto*
 281 One—the Misers, by *ditto*, after *Quintin Matsis*—*fine proof*
 282 One—the witch, by *ditto*, after *Teniers*—*ditto*
 283 One—the Lyon and boar, by *ditto*, after *Snyders*—*ditto*
 284 One—Dutch pastime, by *Collyer*, after *Teniers*—*fine proof*

WOOLLETT.

- 285 Ceyx and Aleyone, after *Wilson*—*first impression*
 286 Cicero at his villa, after *ditto*—*ditto*
 287 Macbeth, after *Zuccarelli*—*ditto*
 288 The first premium landschape, after *Smith of Chichester*—*ditto*
 289 Niobe, after *Wilson*—*ditto*
 290 The Fishery, after *Richard Wright*—*ditto*
 291 Pair—the cottagers and jocund peasants, *ditto*, after *DUSART*—*ditto*
 292 One—the Death of Meleagar, *ditto* and *Pouncey*, after *Wilson*—*ditto*
 293 Pair—Morning and Evening, *ditto* and *Smith*, after *Swanevelt*—*ditto*

FRENCH SCHOOL.

- 294 Pair landscapes with ruins, *Vivares*, after *Patel*
 295 Pair—Morning and Evening, *ditto*, after *Vernet*
 296 Four landscapes, *Aliamet*, &c. after *Hackert*
 297 Four *ditto*, by *ditto* and *Dufour*, after *ditto*
 298 Four *ditto*—two by *ditto*, after *ditto*; and two by *Coulet*, after *Vernet*
 299 Two—a land storm, by *Mathieu*, after *Fragonard*; and a ship-wreck, *Nicollet*, after *Vernet*
 300 Pair of Italian landscapes, *charmingly etched* by *De Bossieux*
 301 Two—Ponte Lucano and Aquapendente, *ditto* by *ditto*
 302 Pair of landscapes—*Byrne* and *Carpentier*, after *Vernet*
 303 Pair—*La Santé porté* and *La Santé rendu*—*Chevillet* after *Terburg*

- 304 Three—St. Cecilia, by *Duflos*, after *Mignard*, *very fine*; St. Anne instructing the Virgin, after *Jouvenet*; and Erigone, by *Jollain*
- 305 Two—La Cruche Cassée, by *Massard*; and boy with a pug dog, by *Porporati*, *very fine*—both after *Greuze*
- 306 Pair—the Miraculous Draught of Fishes, and raising of Lazarus, by *Audran*, after *Jouvenet*—*very fine*
- 307 One—the Salutation, *Roulet*, after *Mignard*—*very fine*
- 308 Three, after *Sebastian Bourdon*; two Reposos, by *Heinzelman* and *Van Schuppen*; and Jacob burying Laban's images, by *Earlom*
- 309 One—Martha and Mary Magdalen before Christ, *Audran*, after *Le Sueur*
- 310 One—the Shepherds' Offering, by *Mignard*—*beautiful proof*
- 311 Two—the Holy Family, by *Edelinck*, after *Le Brun*, *very fine*; and Dædalus and Icarus, by *Facijs*, after *ditto*
- 312 One—the Presentation in the Temple, by *Drevet*, after *Boullogne*—*very fine*
- 313 One—St. John in the Island of Patmos, *Poilly*, after *Le Brun*—*fine proof*

GASPAR POUSSIN.

- 314 Two—the entry into a wood, by *Woollett*; and view of Tivoli, by *Vivares*—both *fine*
- 315 Two—a land-storm, by *Vivares*; and a mountainous landscape, by *Browne*—*proof*
- 316 Eight—the two sets of landscapes, circles and squares, *etched by Gaspar Poussin*—*rare*

NICOLÒ POUSSIN.

- 317 Three—two his portrait, profile and three-quarters view, by *Ferdinand* and *Pesne*; and finding of Moses, by *Mariette*
- 318 Two—the last mentioned print, and Adoration of the Molten Calf, by *Mariette* and *Poilly*—*fine*
- 319 Two—the finding of Moses; and Moses striking the Rock, by *Poilly* and *Loir*—*ditto*
- 320 Two—Jacob and Laban, *Trouvain*, *exc.*; and the Crucifixion, by *Claudia Stella*
- 321 Two—Christ and the Samaritan Woman, by *Andriot*, *proof*; and the Woman taken in Adultery, by *Gerard Audran*—*fine*

- 322 Two—the annunciation, by *Edelinck*; and Madona and Child, by *Pesne*
 323 One—the shepherds' offering, by *Lombart*—*beautiful proof*
 324 Two—a repose in Egypt, with many children, by *Pesne*; and death of Ananias, by *Andriot*, *fine*
 325 Two—the holy family, by *Sherwin*; and the rapture of St. Paul, by *Thomassin*—*both fine*
 326 One—the reposo, with the elephant, by *RAPHAEL MORGEN*—*BRILLIANT PROOF*
 327 One—the Hours dancing before Time, by *DITTO*—*DITTO*
 328 Two—the death of Germanicus, by *Chasteau*; and Jupiter and Calisto, by *Daullé*—*fine*
 329 Four, various—two the birth of Bacchus, one a *large etching*, *rare*; boys playing, *Mariette*, *exc.* and Roman Charity, after *Le Brun*
 330 Two—a land-storm, by *Goupy*; and a sea-storm, by *Vivares*, after *Nicolo* and *Gaspar Poussin*

VARIA.

- 331 One—Saint Louis, by *Edelinck*, after *Le Brun*—*very fine*
 332 One—Saint Charles Borromeo, by *ditto*, after *ditto*—*ditto*
 333 Two sea-storms, by *Flipart*, after *Vernet*—*very fine*
 334 One—the bathers, by *Balechou*, after *ditto*—*brilliant*
 335 Pair—the storm and calm, by *ditto*—*first impressions, before the lines*—*very rare*
 336 One—the Education of Achilles, by *Bervic*—*very fine*

ITALIAN MASTERS.

VENETIAN SCHOOL.

VARIA.

- 337 Three, by *Picou*, *Kilian*, &c. after *Jacopo Bassano*
 338 Three—the deluge, by *Edelinck*; the Madona with St. Catherine, by *Scotin*, both after *Alessandro Veronese*; and the Salutation, by *Cecchini*, after *Moretto di Brescia*—*all fine*
 339 Five, various, after *Tintoret*, *Palma*, and *Paolo Veronese*
 340 Four ditto, after *Titian* and *Paolo Veronese*

TITIANO.

- 341 Venus and Adonis, by *Strange*—*very fine*
 342 Venus binding Cupid, by *ditto*—*ditto*
 343 Pair—Venus and Danae, by *ditto*—*ditto*
 344 One—the disciples at Emmaus, called the *Table-cloth*,
 by *Masson*—*ditto*

VARIA.

- 345 Three scripture subjects, by *Cornelius Cort*, after *Don*
Julio Clovio
 346 Pair—the exposition of Cyrus and Orpheus, by *Ear-*
lom, after *Castiglione*
 347 Six—Nativity, animals going into the ark—*etchings*,
 by *Castiglione*
 348 Three—Virgin and Child and Holy Family, by *Bis-*
caino; and Madona, by *Cantarini*

End of the Third Day's Sale.

FOURTH DAY'S SALE.

SATURDAY, 10th APRIL, 1813.

REMBRANDT.

According to DAULBY'S Catalogue.

PORTRAITS OF THE ARTISTS.

	N ^o .
• 349 Portrait of Rembrandt, by Gole, in mezzotinto— <i>proof poor</i> — <i>Dighton</i> —	1 <i>1-4-0</i>
Copy of No. 8 prefixed to Mr. Daulby's book	—
350 Bust of a young man <i>very fine</i> — 5 —	2
Bust of Rembrandt, ditto — —	18
351 Portrait of REMBRANDT in the mezzetin bonnet and feather, <i>fine</i> — —	25
<i>poor</i> 352 DITTO, in the mezzetin cap and long hair, <i>very fine</i>	26 <i>0-14-0</i>
353 DITTO, drawing, <i>best impression</i> , before the land- scape, seen through the casement, <i>very fine</i>	27 <i>1-17-0</i>
<i>poor</i> and rare <i>180</i> <i>Dighton</i> — —	28
354 DITTO, oval, remarkably <i>fine</i> — —	—

SCRIPTURE-SUBJECTS—OLD TESTAMENT.

355 Adam and Eve in the Garden of Paradise, <i>very</i> <i>brilliant</i> — —	29
356 Ditto, second impression, <i>very fine</i> — —	29
357 Abraham entertaining the angels, <i>fine</i> — —	30
358 Abraham sending away Hagar, <i>fine</i> — —	31
Abraham with his son Isaac, ditto <i>180</i> <i>Dighton</i> — —	32
<i>poor</i> 359 The last mentioned print, ditto, with the burr — —	32 <i>1-0-0</i>
360 Jacob's ladder, second impression — —	33
Joseph and Potiphar's wife — —	36 <i>1-7-0</i>
361 Haman and Mordecai, <i>extra fine with the burr</i> — —	39 <i>1-10-0</i>
362 The angel ascending from Tobit, <i>fine</i> , ditto — —	42

NEW TESTAMENT.

		No.
<i>2-0-0</i>	363 The Nativity, a night-piece, first impression, before the planks; and second ditto <i>against Dighton</i>	55
<i>0-16-6</i>	364 Reposo in Egypt: and a man with a pen, rare— <i>mid these prints are always faint</i>	58
	365 The Madona and child sitting on the clouds, fine, on India paper <i>0-2-6</i>	60
<i>0-14-6</i>	366 The same print, on common paper, very fine	60
	The Holy Family, ditto <i>Dighton</i>	61
	367 Christ among the Doctors, a sketch	63
	Ditto, a larger sketch, fine	64
	368 The tribute to Caesar	67
<i>0-17-6</i>	369 Christ driving the money changers out of the temple, first and second impressions, very brilliant	69
	370 The return of the Prodigal Son, very fine	70
<i>P 5-2-6</i>	Small raising of Lazarus	73
	371 The large raising of Lazarus, fine impression <i>damaged</i>	74
<i>2-3-12-0</i>	372 The same, very fine	74
<i>2-35-0</i>	373 Christ healing the sick, the HUNDRED GILDER print, brilliant <i>mid</i>	75
<i>1-6-0</i>	374 The same print, MOST BRILLIANT, ON INDIA PAPER, with the burr	75
	375 The same, as restored by Capt. Baillie, very fine, on India paper, and rare <i>mid</i>	
<i>2-1-0-0</i>	376 Four—the pieces, in which the restored plate was cut, after taking off a certain number of impressions	
<i>3-15-0</i>	377 The good Samaritan, very fine <i>mid</i>	77
<i>2-3-0-0</i>	378 DITTO, first impression, with the horse's tail white, fine and very rare <i>against D. mid</i>	
<i>2-9-5-0</i>	379 The crucifixion between two thieves, called the Three Crosses, first impression, before the name and date, with the burr	80
<i>P 3-3-0</i>	380 THE GREAT ECCE HOMO, a MOST BRILLIANT and perfect impression	83
	381 THE LARGE DESCENT FROM THE CROSS, brilliant impression, before the address of Vilenburg, very rare <i>damaged</i>	84
	382 The descent from the cross, a night-piece, first impression, BRILLIANT	86
	The burial of Christ, fine impression <i>12 Dighton</i>	88
	383 The last-mentioned print, fine	88
	Christ and disciples at Emmaus, ditto <i>5-6-2</i>	90
<i>2-1-19-0</i>	384 Peter and John at the beautiful gate of the temple, second impression, very fine	94
	385 DITTO, the first impression, MOST BRILLIANT	94

		No.	
386	Ditto, ditto, <i>DITTO</i> , with the burr <i>light</i>	94	1-5-0
387	Baptism of the Eunuch, <i>remarkably fine</i> , ditto	95	8-6-0
388	The death of the Virgin, <i>fine</i>	97	
389	Ditto, <i>very fine</i>	97	3-3-0 P
390	Ditto, <i>BRILLIANT</i>	97	2-5-0 D
391	Martyrdom of Saint Stephen, <i>very fine</i>	98	
392	St. Jerome sitting before the trunk of an old tree, <i>most brilliant, with the burr</i>	102	1-15-0 D
393	St. Jerome, <i>unfinished</i> , <i>BRILLIANT</i> , with ditto	104	2-3-0 Benjamin
394	St. Jerome in a chamber, <i>very fine</i>	106	
395	St. Francis praying, <i>very fine</i>	107	1-13-0 D

FANCY PIECES.

396	The Star of the kings, <i>very fine</i>	112	
	The Blind Bag-piper, <i>remarkably fine</i>	115	
397	The little Goldsmith, ditto	119	
398	The Jew's Synagogue	122	
399	An old man and boy, <i>remarkably fine, with the burr</i>	132	
400	Ditto, ditto	132	2-10-0 P
401	The Astrologer	147	
402	The Hog, <i>very fine</i>	152	1-4-0 D

BEGGARS.

403	A beggar standing, <i>rare</i>	155	0-8-0 Th
404	A beggar, profile, <i>very scarce, and copy</i>	156	
405	A beggar woman asking alms, <i>large plate</i>	164	
406	The ragged mariner, <i>very fine</i>	166	
407	Beggars at the door of a house, <i>remarkably fine</i>	170	1-3-0 D
408	A beggar and companion, two pieces, <i>fine</i>	171	
	A beggar with a wooden leg, ditto	172	
409	The last mentioned print, <i>fine</i>	172	
	A man sitting on the ground, ditto	188	

FREE SUBJECTS.

410	Lediant, or the French bed, the entire plate, <i>very fine and rare, on India paper</i>	5-12-6 D	4/12
411	The flute-player, first impression, with the light ground over the shepherdess's hat, and the head seen among the trees at top, <i>very fine, and extremely rare</i>	1-4-0 D	
		180	

- 412 Two—the shepherds in a wood, *brilliant, with the burr; and a reverse, very rare* — 181
 413 Two—a beggar-man and woman, *both extra fine and rare, from Pond's collection* — 182 and 183

ACADEMICAL SUBJECTS.

- 414 A man drawing after a model, called the statue of Pygmalion, *very fine* — 184
 415 A naked woman, *fine* — 190
 416 Ditto, *remarkably fine* — 190
 417 A baigneuse, *BRILLIANT* — 193
 418 A woman lying on a bed, back view, *very fine, on India paper* — 197

LANDSCAPES.

- 419 View of the Omval at Amsterdam, *brilliant* — 201
 420 A view of Amsterdam, *very fine* — 202
 421 A farm-house and barn, *remarkably fine* — 211
 422 A landscape, with an obelisque, *very fine, with the burr* — 218
 423 A village with a canal, *remarkably fine* — 219
 424 The mill landscape, *ditto*, — 225
 425 The gold-weigher's field, *very fine* — 226
 426 A landscape, with a cow drinking, *remarkably fine, before the distant mountain* — 228
 427 A landscape, with white pales, with Indian ink to imitate a drawing, *presq'unique* — 234

PORTRAITS OF MEN.

- 428 Man in an arbor, *very fine* — 237
 An old man with a large beard — 239
 429 Man with a crucifix and chain, *very fine* — 241
 430 Old man with a white beard, *brilliant* — 242
 431 A man with a short beard, *remarkably fine* — 243
 432 ABRAHAM VANDER LINDEN, *fine* — 244
 433 Man in a fur cap, divided, *very fine* — 245
 434 DITTO, *brilliant, before the edges of the plate were polished* — 245
 435 JANUS SYLVIUS, *remarkably fine* — 246
 436 DOCTOR FAUSTUS, *ditto, with the burr* — 250
 437 DITTO, *ditto* — 250
 438 CLEMENT DE JONGHE, *fine* — 252

• 439	OLD HAARING, CAPITAL AND MOST BRILLIANT, ON INDIA PAPER —	254	25-10-0 ⁷ / ₈
• 440	YOUNG HAARING, third impression	255	10-6-0
• 441	DITTO, second impression		1-16-0
• 442	DITTO, first impression, before the bar across the casement, very fine and rare		10-5-0 ⁷ / ₈
• 443	KORNELIS NIKOLAESZ ANSLO, (heretofore mis-named Renier) brilliant, from Pond's collection, and a loose engraved slip of verses, in Latin Dutch, by Caspar Barlaeus and Vondel —	251	2-5-0
• 444	ASSELYN CRABBTJE, without the easel, remarkably fine —	257	1-2-0
• 445	EPHRAIM BONUS, the Jew doctor, remarkably fine	258	2-5-0
• 446	WTENBOGARDUS, the Dutch minister, ditto	259	1-0-0
• 447	THE BANKER, or GOLD WEAIGHER, brilliant, with the burr	261	3-10-0 ² / ₂
• 448	DITTO, Capt. Baillie's copy, on India paper		
• 449	Copy of ditto, by Vander Bruggen, with the monkey		
• 450	THE GREAT COPPENOL, very fine, on India paper, with his name, M.S. (WILLEMSZ VAN COPPENOL) autograph —	263	4-8-0 ⁷ / ₈
• 451	DITTO, on ordinary paper, BRILLIANT	263	4-5-0
• 452	DITTO, the reduced plate		
• 453	THE ADVOCATE VAN TOL, MOST BRILLIANT, WITH THE BURR, AND EXTREMELY RARE —	264	52 G. Ridge

FANCY HEADS OF MEN.

• 454	Young man in a mezetin bonnet, very fine	267	0-2-6
	Bust of a man with a large beard, ditto	268	
• 455	Old man's bust, oval, profile, very fine	272	0-12-0
	The laughing head —	294	
• 456	Bust of a man, seen in front in a cap	280	0-5-0 ⁷ / ₈
	Bust, in a fur cap —	283	
• 457	Bust resembling Rembrandt —	281	
	A man in a mezetin bonnet and feather, by Bot		
• 458	Bald man, profile, very rare —	284	0-9-6 ⁷ / ₈
	A man singularly out-mouthed —	285	
• 459	A man in a broad-brimmed hat, very fine	288	
• 460	An old man in a rich velvet cap, brilliant	290	
• 461	An old man, with a very large beard, very fine	292	0-9-0 ⁷ / ₈
• 462	A philosopher with an hour-glass, very rare	296	0-16-6 Ridge
• 463	A man in a high cap, sitting —	299	
• 464	A man with a very large beard, very fine, before the the cipher and date —	304	0-12-0 ⁷ / ₈

PORTRAITS OF WOMEN.

	Nº.
465 A woman (Rembrandt's mother) sitting, <i>very fine</i>	313
A young woman reading, <i>ditto</i> 12-6	— 314
466 Rembrandt's wife, <i>ditto</i> 0. — 5-0	— 316
467 An old woman, <i>ditto</i> — 0 — 3-0 P	— 317
468 Bust of a woman — — —	— 325
A woman in a large hood 0.10-0	— 236
469 A leaf of sketches, <i>very fine</i> cut 9-6	— 329
470 Portrait of Rembrandt, <i>ditto</i> —supplement 6-6	— 1-11

VARIA.

- 471 Three landscapes—copy of the Omval—one by Chatelain, and one, imitation of Rembrandt, by B. Wilson
- 472 One—Christ raising Jairus's daughter, by Schmidt—*very fine*
- 473 Three copies—Tolling, Little Coppenol, and a landscape
- 474 Two copies of the three-trees landscape, by Captain Baillie

End of the Fourth Day's Sale.

FIFTH DAY'S SALE.

MONDAY, 12th APRIL, 1813.

ROMAN SCHOOL.

VARIA.

- 475 Four—the carnival at Rome, by *D. Allan*, in aqua-tinto
- 476 Three—Holy Family, *Daret*, after *M. A. Caravaggio*; Reposo, by *Sherwin*, after *N. Beretoni*; and Descent from the Cross, by *Villamena*, after *Baroccio*—all fine
- 477 Four—two fruit-pieces, Earlom, &c. after *M. Angelo Campidogli*; Reposo, by *J. Smith*; after *Carlo Maratte*; and St. Jerome, by *M^r Ardel*, after *P. da Cortona*—proof
- 478 Four—St. Martina, by *Spierre*, after *P. da Cortona*; Judgment of Paris, after *Carlo Maratte*; the white monks, by *Freij*; after *And. Sacchi*; and Hercules, by *G. Mantuano*—all fine
- 479 One—Diana and Acteon, *Scorodoomoff*, after *Carlo Maratte*—fine proof
- 480 Two—Galatea, by *Audran*, after *Carlo Maratte*; and landscape, by *Goupy*, after *Cortona*—both fine
- 481 Five historical, by *Pouilly*, *Tardieu*, &c. after *Julio Romano*
- 482 Three scriptural, by *Diana Mantuano*, &c. after ditto—fine
- 483 One—the annunciation, by *Barocci*—the etching—remarkably fine
- 484 Pair—TE DEUM LAUDAMUS, and PARCE SOMNIUM RUMPERE—*Strange*, after *Carlo Maratte*—very fine
- E

- 485 Pair—the finding of Romulus and Remus, and Cæsar divorcing Pompeia, &c. by *ditto*, after *P. da Cortona*—*ditto*

CLAUDE LORRAINE.

- 486 Three—Constantine's arch, by *Fittler*; sacrifice, picture in the Altieri palace, by *Woollett*; and flight into Egypt., by *Vivares*—*all fine*
 487 Pair—view near Naples, and the Dancers, &c. in the Pamphili palace—both by *Vivares*—*fine*
 488 Pair—the annual sacrifice at the temple of Apollo, and Jupiter and Europa, by *ditto*—*ditto*
 1-12-0 489 One—the sacrifice at Delphi—*proof*—*very rare* *Claude*
 490 One—Jupiter and Europa—*ditto*—*ditto*
 2-2-0 491 One—the Enchanted Castle, by *Woollett*—*very fine*
 492 One—*ditto*—*beautiful proof*—*rare*
 2-8-0 493 One—evening of the Roman empire, by *ditto*—*ditto*—*very rare*
 494 One—Jacob and Laban, by *ditto*—*first impression*—*fine*
 495 One—the Molten Calf, by *Lerpiniere*—*ditto*
 496 One—L'Ancien Port de Messine—*ditto*
 497 Pair—evening, after *Claude*; and ruins, after *Patel*—*ditto*

RAPHAEL.

- 498 Four—portraits of Raphael, by *Hollar*; of Balth. Castiglione, by *Persin*; of the Fornarina, by *Cunego*; and the Madona, with Tobit, &c. called *La Perla d'Espagne*, by *Bartolozzi*—*all fine*
 499 Three—the sybils, by *Volpato*; murder of the innocents, by *Vouillemont*; and Christ au Tombeau, by *Duflos*, after *Perugino*
 500 Three—the Holy Family, by *Larmessin*; Saint John Baptist, by *Valée*; and Saint John in the wilderness, by *Chereau*
 501 Three—the Holy Family, by *Chereau*; and two Madonas, one with the pinks, by *Poilly*—*all fine*
 502 One—St Cecilia, by *Strange*—*very fine*
 503 Pair—Justice and Meekness, by *ditto*—*ditto*
 504 Two—the Holy Family; and Madona and child, with Elizabeth and St. John, both by *Poilly*—*first impressions*

505 Two—Madona della Sedia, by *Van Schuppen* and *Bartolozzi*—both *very fine*

506 Two—circles—Theology and Poesy, by *Raphael* *Morghen*—ditto

507 One—the Holy Family, by *Edelinck*—first impression, before the arms of *Colbert*—ditto

508 Pair—the Transfiguration, after *Raphael*; and Descent from the Cross, after *Daniel da Volterra*, by *Dorigny*—ditto

509 One—the Transfiguration, by *Morghen*—first plate—*very fine and rare*

510 One—Prudence, Temperance, and Fortitude, by ditto *very fine*

511 One—the Transfiguration, by *R. Morghen*—SECOND PLATE—PROOF—*rariss*

See a Letter from *R. Morghen*, concerning this proof.

MARC ANTONIO.—All very Fine.

512 One—Venus, with the rabbit *poor but before*

513 One—PEACE—Cupid presenting an olive branch *2 if*

514 Two—portraits, circles—*LEO X.* and *ADRIANUS VI.* and five other Popes, same size

515 One—APOLLO, in a niche *Ravenna, poor*

516 One—Venus and Cupid, ditto—*very rare*

517 One—the Cassolette of *Francis I.*

518 One—ADAM AND EVE

519 One—the ANNUNCIATION—*rare*

520 One—the MADONA AND CHILD, WITH *ELIZABETH*, &c. called of the cradle

521 One—the MADONA PRESENTING THE MAGDALEN, called the steps *mid*

522 One—the PIETA, with the naked arm—*extra fine and rare*

523 One—the LAST SUPPER—*SUPERB*

524 One—the DESCENT FROM THE CROSS—*DITTO*

525 One—PAUL PREACHING AT ATHENS *poor*

526 One—the LONG FRIEZE, with the inscribed pedestal *poor*

527 One—LEDA, after *Michael Angelo*—upright—*EXTREMELY RARE*

528 One—THE SAME SUBJECT, with a village in the back ground, after ditto—*oblong*—*DITTO*

2. 0. 0

2. 5. 0

3. 10. 0

2. 0. 0

26. 5. 0 P

1. 2. 0

1. 3. 0

3. 10. 0

9. 18. 0

4. 8. 0

18. 18. 0

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5. 5. 0

3. 6. 0

10. 0. 0

8. 5. 0

4. 10. 0

1. 3. 0

2. 17. 0

3. 3. 0

3. 3. 0

F. BAROCCI.

- 529 One—Eneas carrying his father Anchises, by *Veneto*
—very fine
530 One—the Annunciation, etched by *Barocci*—bril-
liant

LOMBARD SCHOOLS.—BOLOGNA.

VARIA.

- 531 Nine, by *Mantuan*, after *Primaticcio*—the eight
ceilings—very fine
532 Four—one, *Folkema*, after *Francia*; two, by *Cort*,
after *Mutiano*; and *Castel Gandolfo*, after *Grimaldi*
Bolognese—all fine

LODOVICO CARACCI.

- 533 Two—the repose, by *Farjat*; and dead Christ, by *V.*
Green—fine
534 Four—Flight into Egypt, by *B. Bricci*; Madona and
Child, by *C. Bloemart*; St. John, by *Matthiolus*;
and Providentia, by *Cunego*—all fine
535 One—dead Christ with angels, by *Pitau*—ditto

AGOSTINO CARACCI.

- 536 Two—St. Bartholomew, by *Vasseur*; and Holy Family,
with St. Catharine, after *Bagnacavallo*
537 Two—Mercury and the Graces, and Peace and Abun-
dance, after *Tintoretto*—very fine
538 One—the portrait of *Titian*, after *Titian*—ditto
539 One—the adoration of the Magi, after *Balthazar Pe-*
ruzzi, seven pieces, not joined—very fine
540 One—the Crucifixion, on three sheets, after *Tintoret*,
ditto—ditto
541 One—the Holy Family appearing to St. Catharine and
St. Anthony, after *Paolo Veronese*—very fine
542 One—St. Jerome in a trance, after *Tintoret*—BRIL-
LIANT

- 543 One—the marriage of St. Catharine, after *Paolo Veronese*—*very fine*
 544 Two—Galatea, by *Cunego*; and the Maries at the sepulchre, by *Roulet*, after *Anibal Caracci*—*both fine*

ANIBAL CARACCI.

- 545 Two—Holy Families, by *Boulangé*—*fine*
 546 Two—the Holy Family, by *C. Bloemart*, called the *spectacles*; and Dead Christ, etched by *Anibal-Caprarolo*, 1597
 547 One—Madona and Child, called the Silence, by *Hainzelman*—*fine*
 548 One—the Reposo in Egypt, by *Poilly*—*very fine*
 549 One—Christ and the Samaritan woman, by *Simon-neau*—*ditto*
 550 One—Christ carrying his cross, by *Poilly*—*fine* PROOF
 551 One—Madona and child sitting on a throne, by *Lombart*—*DITTO*
 552 One—Dead Christ, with the Maries, by *Roulet*—*fine*
 553 One—landschape, with figures, by *Woollett*—*fine*
 554 Three—various—St. Roch, by *Romanet*; Magdalen, by *Cunego*; and Madona and child, by *Roulett*—*all fine*

GUIDO RENI.

- 555 Three—Madona, with the sleeping bambino; Herodias with the head of the Baptist, by *Freij*, *fine*; and St. Sebastian, by *Gregori*
 556 One—the Adoration of the Shepherds, octagon, by *Poilly*, before the angels—*very fine*
 557 One—the Martyrdom of St. Andrew, by *Audran*—*ditto*
 558 One—the Doctors of the Church disputing on the immaculate conception, by *Sharp*—*fine* PROOF
 559 Pair—the Aurora, and Bacchus and Ariadne, by *Freij*—*very fine*
 560 One—the Aurora, by *Raphael Morghen*—*first impression*
 561 One—Fortune—by *Strange*—*very fine*
 562 One—Venus attired by the Graces, by *ditto*—*ditto*
 563 One—L'Enlèvement de Dejanire, by *Bervic*—*very fine*
 564 One—Mary Magdalen, whole length, by *Strange*—*fine*

- 565 Pair—the offspring of Love, and Cupid asleep, by *ditto—ditto*
 566 Two—the Magdalen, half length ; and Liberality and Modesty, by *ditto—ditto*
 567 Two—Simcon and child, by *Earlom* ; and the Prodigal Son, by *Cunego*, after *Guercino*

DOMINICHINO.

- 568 One—Adam and Eve, by *Baudet—fine*
 569 One—the death of the Magdalen, by *Scotin—ditto*
 570 One—the Communion of St. Jerome, by *Freij—very fine*
 571 One—St. Agnes, by *Strange—ditto*
 572 One—St. Cecilia by *Sharp—ditto*
 573 One—Ditto, by *ditto—fine proof*
 574 One—the Annunciation, by *Duflos—brilliant*
 575 One—Diana hunting, by *Morghen—very fine*

GUERCINO.

- 576 One—Mary embracing Christ, by *Strange—brilliant, before the inscription was altered*
 577 Pair—Abraham putting away Hagar ; and Esther before Ahasueris, by *ditto—very fine*
 578 One—Lot and his daughters, by *Raphael Morghen—ditto*
 579 One—the death of Dido, by *Strange—first impression, before the third line of inscription*
 580 One—the death of Adonis, by *Veneto—fine proof*
 581 One—Tancred and Erminia, by *ditto—ditto*
 582 One—Sylvia and Dorinda, by *ditto—ditto*
 583 One—Cleopatra obtaining the restitution of her crown from Augustus Cæsar, by *ditto—ditto*

FRANCESCO ALBANO.

- 584 One—the Ecce Homo, by *S. Picart—fine*
 585 One—the Baptism of our Saviour, by *Audran—fine*
 586 One—Diana and Endimion, by *ditto—Veneto—fine proof*

PARMEGGIANO.

- 587 Two—Christ laid in the sepulchre, by *Hodges* ; and Parmeggiani amica, by *Strange—very fine*

CORREGGIO.

- 588 One—L'Amour Desarmé, by *Guerin*—*fine*
 589 Two—Cupid, by *Strange*; and Mercury instructing
 Cupid, by *A. de Jode*—*both fine*
 590 One—Madona and child in the reposo, by *Earlom*—
 fine proof
 591 One—the famous Notte, or Nativity, by *Surugue*—
 brilliant
 592 One—the Ecce Homo, by *Agostino Caracci*—*very fine*
 563 One—the Madona, with the Magdalen and St. Jerome,
 by *Strange*—*ditto*
 594 One—the Madona and child, with St. John; *Dei pa-*
 ram Virginem, &c. by *Spierre*—*capital*—*before the*
 trees in the back ground 24/2
 595 One—Leda, by *Porporati*—*very fine*
 596 Pair—Cupid making his bow and Io, by *Bartolozzi*—
 in black—*fine*
 597 Pair—the Magdalen, by *Strange*; and children with
 a horn book, *ditto*, after *Schidone*

End of the Fifth Day's Sale.

SIXTH DAY'S SALE.

TUESDAY, 13th APRIL, 1813.

NEAPOLITAN AND SPANISH SCHOOLS.

- 598 Two—landscapes, by *Charpentier* and *Vivares*, after *Salvator Rosa*, &c.
 599 One—large ditto, by *Browne*, after *Salvator Rosa*—*Apollo and the Sibyl*
 600 One—ditto—*St. John preaching in the Wilderness*, ditto, after ditto—*fine proof*
 601 One—*Belisarius*, by *Strange*, after ditto—*very fine*
 602 One—the death of *Seneca*, by *Luca Giordano*—*fine proof*
 603 One—*Venus riding on a dolphin*, by *Earlom*, after ditto—ditto
 604 One—*Venus, Cupid, and Satyr*, *Bartolozzi*, after ditto—ditto
 605 Five, etchings, by *Spagnolet*, one a reverse—all *very fine*
 606 Two—the Adoration of the Shepherds; and *St. Francis de Paula*, by *Green* and *M^r Ardel*, after *Morillio*—*fine*
 607 Two—the good shepherd, by *Major*; and the Assumption of the Virgin, by *M^r Ardel*—ditto
 608 One—*S. Ildefonso receiving the scapulary*, by *Selma*, after *Morillio*—*very fine*
 609 One—*bacchanalian subject*, by *Carmona*, after *Don Diego Velasquez*—ditto

VARIA.

- 610 One—*Mount Parnassus*, by *Raphael Morghen*, after *Mengs*—*very fine*
 611 One—*Moncado on horseback*, by ditto, after *Vandyck*—ditto
 612 One—a family, by ditto, after *Angelica Kauffman*—ditto
 613 One—*Diana hunting*, by ditto, after *Dominichino*—ditto

FLORENTINE SCHOOL.

- 614 Two—Madona and Child, by *Bartolozzi*, after *Carlo Dolci*, proof; and Venus and Cupid, by *Bause*, after *Cignani*—fine
- 615 Pair—the Italian wedding and ball, by *Vicarese* and *Bartolozzi*, after *Zuccarelli*—fine
- 616 One—Abraham's and Lot's departure from Egypt, by *Bartolozzi*, after *ditto*—fine
- 617 One—the Holy Family, by *Cossé*, after *Andrea del Sarto*—fine
- 618 One—DITTO—fine proof
- 619 One—the Madona del Sacco, by *Raphael Morghen*, after *ditto*—fine proof 2-19-0
- 620 One—fighting for the standard, by *Edelinch*, after *L. da Vinci*—very fine
- 621 One—the LAST SUPPER, by *RAPHAEL MORGHEN*, after *L. da Vinci*—A SUPERB PROOF—VERY RARE 4-0-0
- 622 One—DITTO—EQUALLY FINE—DITTO 35-0-0
- 623 One—DITTO—LETTERED IMPRESSION—fine as possible 19-0-0
- 624 One—the death of Lionardo da Vinci, by *Le Vasseur*, after *Menageot*—very fine

SETS OF PRINTS—Loose.

- 625 Twenty-eight, by *Vanderbank*, for *Don Quixotte*
- 626 Twenty-nine, by *Coyzel*, *Cochin*, &c. for *ditto*—scarce
- 627 Twelve—*Clerisseau's* Antient Ruins in Italy, by *Cunego*
- 628 Fourteen—the Nativity, after *Sir Joshua Reynolds*, painted by *Jervaise*, on glass, in the west window of New College, Oxford, with the general view—prime impressions
- 629 Eight—the set of large landscapes, by *Baudet*, after *Nicolo Poussin*—ditto 7-7-0
- 630 Seven—the Sacraments of *Poussin*, on two large sheets each (not joined), by *Pesne*—very fine 3-10-0
- 631 Eighty-one—the etchings of *Salvator Rosa*, (wanting five of the banditti) 2-10-0
- 632 The Luxembourg Gallery, complete, by *Rubens*—first impressions 5-15-0
- 633 Seven—the Cartoons of *Raphael* at Hampton Court, by *Dorigny*—very fine 2-17-0

- 27-0
634 Two—the Death of Ananias; and Paul and Barnabas at *Lystra*, by *Gerard Audran*, from the tapestries—ditto
- 4-13-0
635 Thirteen, on two sheets each—the *Logie of Raphael*; and grotesques of the Vatican, by *Volpato* and *Ottaviani*—ditto
- 14-5-0
636 Nine—the pictures of *Raphael*, in the chambers of the Vatican, by *Morghen* and *Volpato*, including the emblematical piece of the Cardinal Virtues, by *Morghen*—first impressions
- 17-5-0
637 The Battles of *Alexander*, and *Triumph*, by *Gerard Audran*; and *Tent of Darins*, by *Edelinck*—A CAPITAL SET, (not joined) printed by *Goyton*
- 1-14-0
638 *POLIDORO'S* Friezes, by *METZ*, from the original drawings in the collection of *Sir Abraham Hume*, *Bart.*, in aquatinto
- 1-16-0
639 *METZ'S* Imitation of the drawings of *Parmeggiano*, in His Majesty's collection—ditto

BOOKS OF PRINTS.

- 640 *PHILIPPI RUBENII Electi*, with plates, by *Cornelius Galle*—*Ant.* 1608—the presentation copy to *Otto Venius*
- 641 *Goltzius's* *Ovid's Metamorphoses*, in 52 plates
- 642 A collection of portraits of Dutch Anabaptists, or Mennonite Ministers, 30 in number, engraved by *Phillips*, *Folkema*, and *Tanje*—*Amst.* 1743
- 643 *Recueil de divers Desseins de Fontaines*, &c. par *C. Le Brun*
- 644 *Lanfranci Picturæ Deorum Concilium*, en *Pinciis Burghesianis hortis*—fine impressions
- 645 *F. Albani* Picture in *Æde Verospia*, by *Frezza*—fine impressions
- 646 Thirteen topographical drawings of the principal sea-ports, &c. in England—pen and Indian ink—by *Bernard Lens*, senior
- 647 *Cortona's* Gallery of Florence, compleat, by *L. Visscher*, *Blondeau*, *C. Bloemart*, *Simon*, *Spierre*, &c.
- 648 *Muschens's* Mythologic Antiquities of the Temple of *Rhetra*, on *Tollenzerzee*, with numerous figures of Gothic idols, mostly inscribed with Runic characters—*Berlin*, 1771—in German
- 649 *Ogilby's* *Virgil*, with plates, by *Hollar*, &c.—prime impressions—1654
- 650 *Goltzj* *Icones Imperatorum Romanorum*—160 heads, in *chiaro-scuro*, beautiful impressions—some belonging to the English series—*Antw.* 1645

- 651 *Museum Cortonense, with plates, fine impressions—Rom. 1750*
- 652 *Picart's Temple of the Muses, with 60 plates, first impressions with explanations and remarks in French—Amst. 1749* 2-14-0 P
- 653 *Lanfranc's pictures in the Augustin's church at Rome, published by Sandrart—fine impressions, elegantly bound in morocco*
- 654 *Guercino's collection of designs in different cabinets in Italy, etched by Bartolozzi—fine impressions—Rom. 1764* 1-0-0 Sale
- 655 *Ditto's designs in the collection of His Majesty, by ditto—ditto* 2-6-0 1. 1. 1.
- 656 *MERIAN'S INSECTS OF SURINAM, with Appendix of the transformation of fishes into frogs, and vice versa—Amst. 1719—with explanations in Latin* 2-0-0 V
- 657 *The same book—the plates skilfully coloured—with explanations in Latin and French—Amst. 1719* 4-4-0 P
- 658 *Description des Festes données par la Ville de Paris à l'occasion du mariage de Madame Louise Elizabeth de France, et de Dom Philippe Infant d'Espagne, 29th & 30th August, 1739—Paris, 1740—red Turkey, gilt leaves*
- 659 *HODGES'S Select Views in India, executed by himself, aquatinto, 47 plates—two vol. in one, sewed—1785* 1-11-0
- 660 *La Fontaine Les Amours de Psyché et de Cupidon, avec le Poème d'Adonis, et les Figures de Moreau—Imprimerie de Didot An 3* 1-10-0 2
- 661 *ŒUVRES de P. J. BERNARD, vellum paper (only 150 copies printed) with proof impressions of the plates—elegantly bound in morocco, gilt leaves, and silk linings—Paris, 1797* 2-11-0
- 662 *General Roy's Military Antiquities of the Romans in Britain—fine impressions of the plates—half bound, 1793* 2-0-0
- 663 *ZANETTI'S Collection of Prints, in chiaro-scuro, from the designs of Parmeggiano; a few after Raphael, &c. with some engravings by Faldoni, after Parmeggiano; and ten etchings, by Tiepolo, a choice set, which belonged to Mariette* 9-5-0 1. 1. 1.
- This work was not printed for sale, but given in presents by Zanetti to his friends. The blocks from which it was printed were then destroyed.
- 664 *GROSE'S Antiquities of Scotland, 2 vol. folio—proofs—handsomely bound—1791* 7-7-0
- 665 *LORD MACARTNEY'S Voyage to China, 2 vol. large paper—ditto—the plates in a separate vol. in boards* 6-12-0 1. 1. 1.

4-0-0 666 POND and KNAPTON's Collection of *Imitations of Drawings by the great Masters—an original set, half bound* 4-0-0

7-7-0 667 HAMILTON's (Gavin) *SCOLA ITALICA PICTURE, compleat—fine impressions, boards* 7-7-0 *Palmer*

17-0-0 668 HAMILTON's (Sir William) *CAMPI PHELEGREI—observations on the volcanos of the two Sicilies, with fine coloured plates, 3 vol. in boards—Naples, 1776—very scarce* 17-0-0

12-10-0 669 LAVATER's *PHYSIOGNOMY, the original German edition, with first impressions of the plates, Leipzig and Winterthur, 1775, 1778, 4 vol. half bound, uncut—very rare* 12-10-0 *Palmer*

12-10-0 670 JANSCHAS *Fifty Views on the Rhine, from Spire to Dusseldorf—finely coloured, with description in French, large folio, oblong, neatly half bound—Vienna, 1798* 12-10-0

10-5-0 671 SCHUTZ and ZIEGLER's *Eighty Views of Vienna and Fauxbourgs—finely coloured, with description in German and French, large folio, oblong, bound as the preceding lot* 10-5-0

22-5-0 672 SCHEUCHZERI *Physica Sacra, 6 vol. 2 of plates, containing 750 prints by Pheffel, illustrating the Old and New Testament, prime impressions, and 4 of letter-press description in Latin—the original edition of Pheffel—Aug. Vind. 1731 to 1735*

W 48-0-0 673 The *Works of BERNARD PICART, in 3 large vol. folio, magnificently bound in red morocco, gilt leaves, and broad border of gold on the sides, containing scriptural and historical prints, subjects of fancy, portraits, titles, vignettes, &c. many proofs, and others very rare, consisting of above 900 prints, besides medals—a rare collection*

6-8-6 674 The *Works of JOHN DE PAUTRE; comprising scriptural subjects, fable, subjects of fancy, huntings, vases, grotesques, friezes, and other ornaments, in above 800 pieces, pasted into a thick volume, bound in red morocco, with gilt leaves, and broad border of gold on the sides—from the Saggiado collection* 6-8-6 *Palmer*

28-12-6 675 METZ's *Work of Imitations of the Designs of the great Masters, chiefly of the Italian Schools—etched and aquatinted, fine impression, neatly half bound, with Russia back*

31-5-1/2 676 VANDYCK's *Portraits of illustrious Persons and Artists; comprizing his etchings, 19 of which proofs (2 of them perhaps unique, the other of the utmost rarity), and all the Vander Enden impressions of the*

engravings—114 prints in all—bound in Russia, with gilt leaves, and broad border of gold on the sides—a matchless set

677 A VOLUME, similarly bound, destined for a sequel to the last, containing 50 portraits, after Vandyck, prime impressions, 17 English, of which 7 by Hol-
lar, very fine; Thomas Earl of Arundel, by Voster-
man, remarkably fine—the rest of the volume blank

678 ROGERS's *Lives of the great Painters of all the Schools*, with imitations of their drawings, shewing their man-
ner of design respectively in above 100 plates, by
Barloozzi, Ryland, Basire, &c.—fine impressions,
2 vol. royal folio—Lond. 1778

PORTEFOLIOS—With Leaves.

679 One, in red turkey, 20 inch. by 15, containing 46 leaves

680 One, in calf 17½ by 14½ 72 ditto

681 Two—one in calf, 19½ by 13½ 25 ditto
one half bound, Russia back, 18½ by 15, 78 ditto

THE END.

S.M 106-33-10-0
 E 380 9-5-0
 S 387 0-8-6
 E 403-0-6-0
 E 427-4-14-6
 E 439 25-10-0
 E 442-10-5-0
 E 450-4-8-0
 E 456-0-5-0
 E 458-0-9-6
 E 461-0-9-0
 E 464-0-12-0
 S 514-3-10-0
 S 517-3-0-0
 96-12-6

RIGHT

33-10-0
 86
 6-10-6
 40-8-6

56-4-0
 40-8-6